

NEWSLETTER OF THE ASSOCIATION OF KANSAS THEATRE

the marquee • volume 8 • no. 1

FALL 1981

For many theatres, a summer season has closed and a winter season opened. The calendar tells us that the New Year begins with January 1. For theatre people, now is the time of the New Year. It is a time for evaluations, resolutions and high hopes. But this is a special year for those of us in the arts. The problems we face could diminish our hopes and weaken our resolutions.

With a sense of our responsibility as your elected officials, the Board of AKT held a two day retreat in Salina on September 12 and 13. During that time, four areas of concern were addressed: education, communication, showcasing/recognition and advocacy. Many hours were spent discussing goals for these areas and ways we might meet them. I want to share with you some of our ideas.

Education: We are exploring the feasibility of holding our Convention with Region V (Mid-America Theatre Conference) in 1982. The Region V Convention will be held in Kansas City this spring. We believe that we can serve you best if the region can combine forces this year. And during that time, we want to program sessions on Fund Raising. This is a high priority request from our members. We also want to develop a series of management workshops for each division of AKT.

Communication: We will identify all community theatre directors and officers. We will hold a 'structured conversation' concerning AKT programming with our members at our 1982 annual meeting.

Showcasing/Recognition: We will hold a separate Theatre for Young Audiences Festival in 1982. Laura Jones, Emporia State University, will structure this event.

Advocacy: We will identify and report on state legislators committed to the arts. A task force will be established to define a program of advocacy for AKT.

We also spent many hours discussing the financial problems of AKT. An increase in membership will help to increase our revenues. If you have not already joined, I urge you to do so today.

The Board voted unanimously to maintain the half time position of Executive Director. It is a position vital to the health of AKT.

There are many challenges and difficulties for all of us in the years ahead. They will demand our endurance and test our abilities. But if we join together, our combined efforts will result not only in survival but also in growth.

Joyce Cavarozzi, President

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1981-1982

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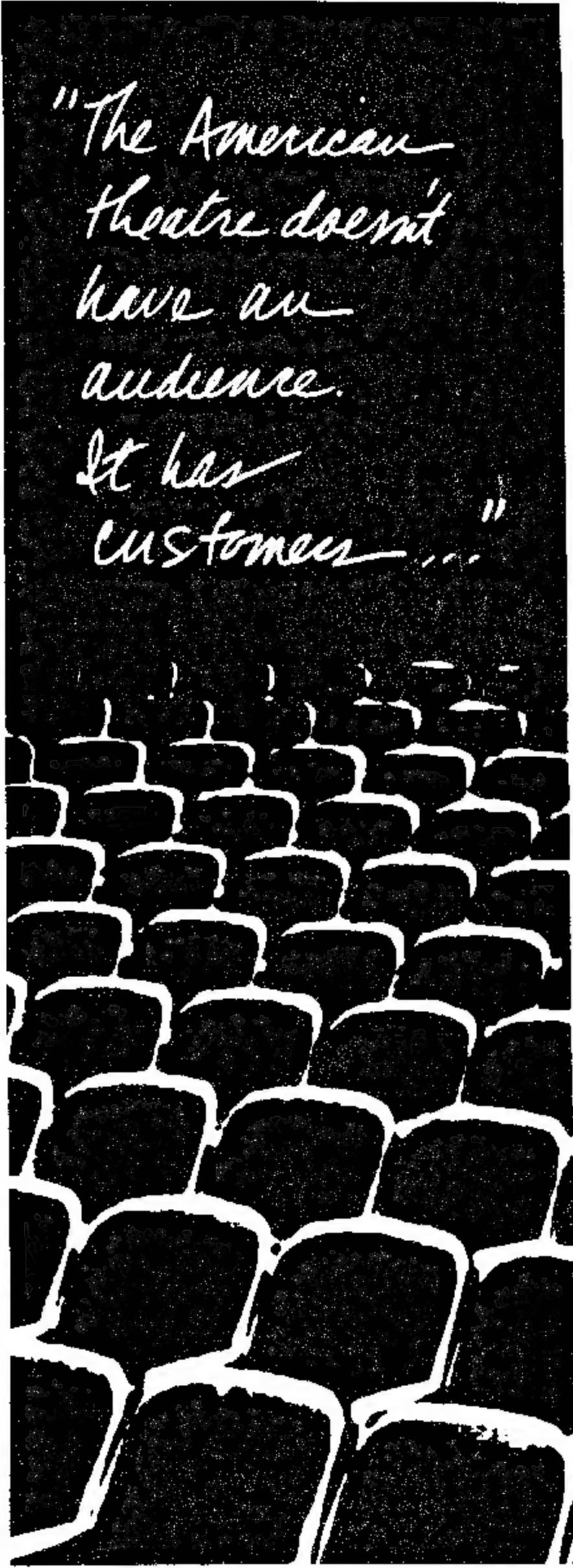
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Theatre Communications

Volume 3, Number 5
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REPRINT

3



*"The American
theatre doesn't
have an
audience.
It has
customers..."*

OPINION

American Theatre: The Missing Public Dimension

By MICHAEL KUSTOW

Taking leave from the familiar, tidy landscapes of the British and European theatre to spend a year working in yours, I've once again been elated by the edge and urgency and exuberance of American theatre, dismayed by its hurry and hype, its abrupt lurches into awfulness, its kleptomaniac imports. None of these virtues or failings are unique to the American theatre, of course, but they seem to have a distinctive quality here, a hot-house profusion and suddenness.

While I was still trying to puzzle out what was special about that, America changed presidents, and I found myself in what, all disclaimers notwithstanding, seems like a re-run of aspects of Margaret Thatcher's Britain: supply-side economics, including cuts in central government funding for the arts. And the way these cuts have been proposed and opposed has given me a clue to the volatile quality of American theatre—and, since theatre is the most social art, of the arts in general in this society. It is the lack of what I can only call a public dimension.

In Britain, the public spending cuts have begun to bite into the arts: from this month, 40 clients of the Arts Council of Great Britain, the equivalent of your National Endowment for the Arts, will no longer get grants and, in Britain's chilly economic spring, may not survive. The victims include such famous names as the Old Vic company and such worthwhile institutions as the National Youth Theatre, which gave actors like Derek Jacobi and Jane Seymour their early opportunities.

But comparing our arts funding cuts with yours, one crucial difference strikes me. When the Arts Council of Great Britain takes a two percent budget reduction, particular arts and companies, judged on the quality of their work, are penalized; but the principle that the arts are part of the public good, potentially accessible to all, and thus a defensible charge to all taxpayers, is not fundamentally changed. Allowing for a difference of emphasis between the political parties, such has been the bipartisan policy in my country for over 30 years. And that is why the British government spends six times more per capita on the arts than yours has been doing. If your NEA takes a 50 percent cut in its budget, and a cut which is proportionally greater than for any other agency, the principle of the arts as an integral part of the public good, never securely grounded here to begin with, looks decidedly shaky.

It's not just a question of finding alternative money for the arts. Despite its woes, your economy contains more sources of sponsorship and philanthropy than does the British one. But without significant "pump-priming" of federal funds, the arts lose a vital sanction

and justification. Federal funding has in fact never been more than symbolic, averaging around five percent of the subsidy needs of its clients (as against the 50 percent or more provided by most British and European government grants), but it's been important for being just that: a symbol of a nation's belief that the arts matter, a signal to other sectors of the community with resources to deploy that America's center of authority acknowledges the arts as a public need.

Now that sanction may be undermined. The proposed savage reduction in the NEA budget symbolically redefines the arts as a consumer want, a special interest whose enthusiasts can fend for themselves. The truly needy will not suffer, say the pundits of the new economic order. But when it comes to the arts, who are the truly needy? We all are, perhaps now more than ever. In times of trouble, as the British found out during World War II when the basis of our Arts Council was laid, people certainly want escape; but they also want the truth, the deep reality and the fortification that art can give. "Oh, reason not the need," cries King Lear in the storm. What he says applies to the need for the arts. It is not blatant, like the need for health or roads or literacy. It is latent; once awakened, it grows by what it feeds on.

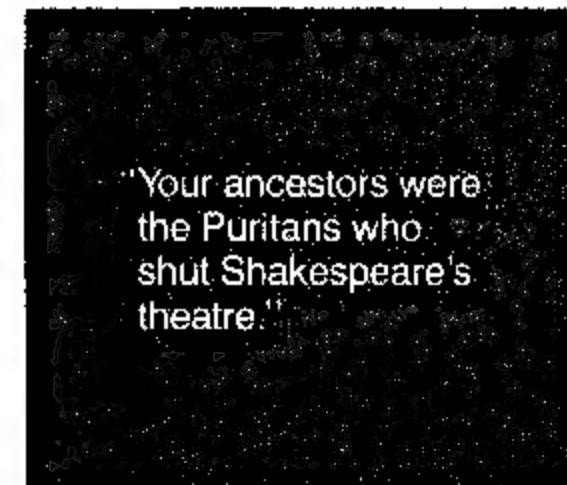
Perhaps such ideas go against the American grain. Your ancestors were the Puritans who shut Shakespeare's theatre, and ancestral Puritan negation runs close beneath contemporary permissiveness. America's immense practicality may be uneasy with nonutilitarian things like the arts, and rush to turn them into something that counts, like business or property or social status. Conversely, the religious, non-conformist side of the American character, again Puritan and Protestant in origin, is ever ready to make art sacramental, a lofty cultural experience or a holy counter-cultural act. Your sturdy individualism is suspicious of the collective nature of the performing arts in particular, prefers stars to ensembles, solitary creators to durable artistic groups. And superimposed on these tangled attitudes is the powerful apparatus of the most vigorous consumer capitalism in the world, selling products to markets.

How does this inheritance affect the American theatre? I think it has undermined the possibilities of making an audience. Whenever I've attended an American theatre these past six months—and those visits have included commercial, "institutional" and avant-garde theatres—I've had the feeling that I haven't been sitting in a real audience. And I've come to the conclusion that by and large the American theatre at this moment doesn't have an audience. It has customers, subscribers or acolytes, but it doesn't seem to me to have a sizable, dedicated, informed body of theatregoers who come to a play with openness to the unfamiliar, and for whom a night out at the theatre is as natural as going to the movies.

The feel and flavor of a house full of playgoers can give clues about the status of theatre in any society. British audiences tend to be attentive but unassertive, though capable

of peaks of emotion and glee. French audiences are acute, expert, explosive, voluble. American audiences are either hyper-reactive or stonily defiant, aggressively opinionated or at a loss for words. They are also immensely suggestible to critics writing like racehorse tipsters and to saturation advertising—the sheer volume of which hits a newcomer with ravenous force.

Of course, all audiences have their failings. The typical London audience errs towards coziness and timidity. The Paris audience is prone to cultural chauvinism and intellectual impatience. The typical New York audience often strikes me as being on its guard, like a customer who wants to be sure his experience meets the claims made on its behalf. So if theatre in Britain is typically perceived as tradition and custom, in France as classic form or radical discovery, in America it's seen as basically another competitive product. These are capsule generalizations, of course, but they indicate climates of each culture.



"Your ancestors were the Puritans who shut Shakespeare's theatre."

Outside the dominant commercial theatre, the audiences I've been part of don't seem to form a significant, fully public alternative. In the avant-garde theatre, for instance, the staple audience is a congregation of the dedicated, the aesthetic equivalent of early Christian sects—until the vanguard becomes chic and the art crowd moves in. The avant-garde adventure can become a trip from secrecy to celebrity with no stops in between. The fact that so many of the most vivid and penetrating images of your experimental theatre speak to subjectivity and address apartness only adds to the piquancy of the situation. Paradoxically, your theatrical avant-garde is both disaffected from the values of the entertainment industry, and—to judge by the work of Sam Shepard or Lee Breuer—draws on them for its counter-statements; a sign, perhaps of how the market haunts even the imagination.

The nonprofit resident theatres also suffer from a lack of public dimension. Because of inadequate funding, most nonprofit American theatres are run on a subscription basis, making them not fully public entities. For a subscription audience is not a proper public alternative to a commercial market. Subscription replaces the manipulated automatism of marketing with another kind of governed behavior: blanket commitment in advance to a season of plays known only by their blurbs on a prospectus. And if the commercial theatre is

always in search of familiar novelty, subscription also encourages predictability. Pepper your repertoire with Ibsen, Shakespeare and Chekhov (as many orchestras do with Mozart, Beethoven and Mahler), and you will probably attract the core of subscribers—cash up front—which your precariously noncommercial theatre needs. But reinterpret these authors' plays, many of which challenged and shocked at the first appearance, in any rigorously fresh way, as a living theatre must, and you risk offending the very expectations which led your audience to subscribe in the first place.

Theatres are not like symphony orchestras, opera or ballet companies, which flourish and are deeply appreciated in many American cities. There are vital differences between performing Mozart, Mahler or Verdi and staging Shakespeare, Moliere or Ibsen. Music, opera and ballet are purified arts, eternal rather than timebound, speechless, distilled. While drama may attain to the condition of music, it remains vernacular, earthbound, tied to the creaturely human body, a tenant of time and place. It shows to the age, in that endlessly mysterious phrase of Hamlet's, "its form and pressure."

Drama can be a sounding board for the forms and pressures of successive ages in a way that music cannot. Sometimes Shakespeare or Racine can say as much about being alive now as any contemporary playwright. A play, as well as being impeccably performed like a symphony, must vibrate with the passions and perceptions of the time and place of its performance if it is to come to life. Perhaps people flock to concerts, opera and ballet because they provide solace and uplift, a momentary escape from the unpredictable forms and violent pressures of our age. Good drama cannot so easily lift off from the taut fabric of life now; it is harder than ever for it to supply satisfying symmetry and harmonious endings. Where the wordless arts comfort and elevate, serious drama confronts and troubles.

But the way American theatre works now obliges even those most dedicated to serious drama to collaborate with its contrary: by packaging and promoting in ways scarcely distinguishable from the commercial world; by courting celebrity or going with the star-system because one has to stay visible to attract funds; or by presenting a play ostensibly for this audience in this place, but in reality with more than half an eye on its exploitation elsewhere or in other media. In such ways is the unique public encounter with drama undermined, the presence of a play here and now lessened. Sometimes America the limitless seems to offer almost too much freedom to convert anything into something else, profitably.

Perhaps my quest for this elusive public dimension of theatre is quixotic, but my best experiences all tell me that drama reaches its heights when the theatre is fully accessible to all parts of its society; nor can I rid myself of the conviction that the arts are something we possess in common. I inherited this belief from generations of British visionaries and

practical idealists, from William Blake to Matthew Arnold. Their principles and actions led to the creation of the network of public-funded theatres, orchestras, libraries and museums with which I and my contemporaries grew up, and to which we felt we had a right. So along with the languages of music, painting and drama, we absorbed the idea of unrestricted access to them.

That is where my idea of a natural public dimension comes from; and being here, where it is missing, has made me fully realize the meaning I attach to it: that the theatre, paramountly, and with it all the arts, is not an exclusive privilege but a privilege held in common. Common, as in the common good, the common people, as in common land (and how uncared-for are the commons of the American city where I am living), common as in commonwealth.

And common, as related to communal, community. For although good drama today probably has to confront and disturb, it also confirms, reminds and can unite. A play can pass beyond its initially troubling impact to hold an audience together in a perception of life which, however disconcerting or implacable, is less crushing because it is truly shared by members of that audience. And that marks out the truths which the artist puts forward from the insistent and widely disseminated ideas with which pundits and politicians attempt to remodel our world.

"Perhaps good art tells us more about our lives and our world than any other kind of thinking or speculation—it certainly speaks to more people," says Socrates in Iris Murdoch's new Platonic dialogue, *Art and Eros*. Art speaks to more people only if it is enabled to do so. If the serious theatre in this country acts as a mere embellishment to society, if it fails to seek out the strongest encounter with the widest cross-section of people, and instead succumbs to fashion, cultural snobbery, passionate and partisan intensities, the complacency of a commodity, or any of the other alibis which fill the void of a missing public dimension, then it will be that much closer to dwindling into just another consumer want, toward which the new economic order and so many other forces in America are pushing it. And then the particular thrust and strut of your theatre, which so many of us admire, the urgency with which your best art makes its statements without the shelter of tradition or classicism or habit, will be that much more confined. □

*Michael Kustow, an associate director of the National Theatre of Great Britain, is literary director of the American Repertory Theatre in Cambridge, Mass., where he has directed Charles Wood's *Has 'Washington' Legs?*, Iris Murdoch's *Art and Eros* and Harold Pinter's *Family Voice*.*

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FOR YOUR CALENDARS

October 31, 1981	AKT Board Meeting, WSU
January 9, 1982	AKT Board Meeting, ESU
March 19, 1982	AKT Board Meeting, KC
March 19-21, 1982	AKT/MATC merged Convention, KC (tentative)
April 23-24, 1982	Theatre for Young Audiences Festival, Wichita (tentative)
April 24, 1982	AKT Board Meeting, Wichita (tentative)
May 15, 1982	AKT Board Retreat (tentative)
August 15-18, 1982	ATA Convention, New York City
August, 1983	ATA Convention, Minneapolis

GOOD IDEA DEPARTMENT

Fredonia Community Theatre fund raising gimmicks: Making a traditional "bake sale" more interesting by holding it at the local flea market and dressing up their salespeople as fleas...and for February 14th, what else? Singing valentines!

In Topeka, local high school students are acting out simulated crimes (based on un-solved crimes in the city) for WIBW-TV. Cindy How, a Spotlighter from Seaman High School, writes: "The idea behind it is to have possible witnesses realize they might have information leading to the arrest and conviction of the criminal."

DOROTHY AND TOTO COMING BACK TO KANSAS?

According to an article in the Topeka Capital-Journal datelined Minneola (September 2, 1981), Buddy Piper wants to build a yellow brick road and a sparkling city of Oz in the middle of the Kansas prairie in southwest Kansas. He envisions a resort where patrons during the summer can attend a performance of "The Wizard of Oz" and their children become Munchkins in paper costumes.

During the winter, Piper hopes the Emerald City Inn could become a meeting spot for psychologists holding workshops for people in search of self-esteem or courage.

Site of the future town of Oz is 20 miles southeast of Dodge City, on a plot of land once owned by Piper's mother, Madeline. Her nickname, we are told, was Auntie Em.

BE AN AKT ANGEL!

SECONDARY SCHOOL THEATRE DIVISION NOTES

WELCOME BACK!!! The school year is in full swing now and many of you have already started your first production of the year. It's also the time to renew AKT memberships or for many of you to join AKT for the first time. I would like to encourage all of you to consider taking out an organizational membership this year for your school. AKT is an organization of not only individual theatre people, but perhaps even more importantly, an organization of theatre organizations. Support this vital group and its attempts to represent the best interests of theatre in the state and the nation...send in your organizational membership NOW!

THEATRE CLINIC: Approximately 250 high school drama students converged on Wichita Southeast High School on Friday, September 18, for a full day of workshops and lectures on technical and performance aspects of theatre. Southeast director Tom Frye centered the day around the guest appearance of New York stage, T.V., and film actor Robert Lydiard. Mr. Lydiard is a familiar face in many national TV commercials, performed the title role on Broadway of You're a Good Man, Charlie Brown, was the voice of the dolphins in the movie Day of the Dolphin, and guest starred in the movie Paper Chase. While in Wichita, Mr. Lydiard guest starred in a production of The Odd Couple produced by Wichita Southeast and performed by the local drama teachers. The workshop day consisted of approximately 20 different workshops conducted by 10 different theatre specialists from professional, college, and high school theatres. It was a terrific experience for all involved. For information on how to put together your own theatre workshop day, contact Tom Frye at Wichita Southeast High School, 908 S. Edgemoor, Wichita, KS (326/683-9344).

HELP!!!!... We are now in the planning stages for both the AKT Convention and the MATC (Region 5) Convention to take place in March. Nadine Charlsen and I would greatly appreciate any and all suggestions you can send us for secondary school workshops for these two conventions. Just jot down your ideas and send them to either Nadine Charlsen, Campus High School, 2100 W. 55th South, Wichita, Kansas, or Lois Griffing, Wichita Children's Theatre, 9112 E. Central, Wichita, Kansas, or call 316/686-3115.

Happy Theatre!

--Lois Griffing

DID YOU KNOW?

The Wichita Children's Theatre has gone into full swing with their School of Performing Arts, located in their new home, the Irene Vickers Baker Theatre at 9112 E. Central in Wichita. The school currently is running on 8 and 16 week class sessions, has 4 accredited instructors, and offers 20 theatre courses for individuals from age 2 through geriatrics, covering creative dramatics to play-writing. Included in the curriculum is a class called "Moms and Tots," taught by Toni Gates. This is a parent-child class designed for the very young (2-4) and designed to stimulate and stretch the imagination of both child and parent and develop creative playing between the two. The fall session began September 14th. The second 8 week session will begin on November 9th and conclude January 15th. If you are interested in further information or a brochure on the school and its class offerings, write or call: Wichita Children's Theatre, 9112 E. Central, Wichita, KS 67206. 316/686-3115.

Are you now -- or have you ever been -- a CONTRIBUTING MEMBER of AKT?

KANSAS DELEGATION TO WASHINGTONUnited States Senators(Kindly supplied by the
Assn. of Community Arts
Councils of Kansas)

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(316) 342-6464

206 A E. 9th
Winfield, KS 67156
(316) 221-2020

122 North 8th
Independence, KS 67301
(316) 331-3488

THEATRE AROUND THE STATE

(If your theatre's schedule isn't listed here, it's because I haven't received it. Send all schedules to: AKT Central Office, 1334 Lakeside Dr., Topeka, KS 66604.)

DISTRICT 1 (Northwest Kansas)

Norton Community High School

Sept. 21-22 The Fabulous Fable Factory
Nov. 20-21 Dracula

DISTRICT 2 (North Central Kansas)

Bethany College

Nov. 12-14 Company
April 22-24 An "Absurd" Evening of Theatre (Ionesco, Genet, Beckett)

McPherson College

Sept. 18-20	<u>Arsenic and Old Lace</u>
Oct. 16-17	<u>She Stoops to Conquer</u>
Dec. 4-6	<u>The Children's Hour</u>
Feb. 19-21	<u>The Honorable Urashima Taro</u>
March 12-14	<u>A Doll's House</u>
May 7-8	<u>Inherit the Wind</u>

McPherson Theatre Guild

Oct. 9-10	<u>Taming of the Shrew</u>
Jan. 1982	<u>Come Back, Little Sheba</u>
March 1982	<u>The Apple Tree</u>
May 7-8	<u>Inherit the Wind</u> (in conjunction with the College)

Marymount College

Oct. 23-25	Anything Goes
Dec. 8-12	Hedda Gabler
Feb. 5-7	Ninth Street (an original)
Feb. 24-28	Winnie the Pooh
Apr. 28-May 2	The Diary of Anne Frank

Salina Central High School

Oct. 15-17	<u>The Orphans</u>
Nov. 5-7	<u>Sound of Music</u>
Jan. 14-16	<u>Bury the Dead</u>
Mar. 4-6	<u>Teach Me How to Cry</u>
Apr. 29-30	<u>Death Takes a Holiday</u>

Manhattan Civic Theatre

Oct. 1-3, 8-11, 15-17 The Fantasticks
Nov. 27-28, Dec. 4-5, 10-12 Desire Under the Elms
Jan. 15-16, 21-23, 29-30 Wait until Dark
March 5-6, 12-14, 19-20 The Miser
Apr. 23-24, 29-30, May 1, 7-8 Bus Stop

Salina Community Theatre

Oct. 1-3, 8-11, 15-18	<u>The Amorous Flea</u>
Dec. 3-6, 9-13	<u>Our Town</u>
Jan. 28-30, Feb. 3-7	<u>Here Lies Jeremy Troy</u>
Apr. 15-17, 22-24, 29-30, May 1-2	<u>Whose Life Is It Anyway?</u>
June 24-27, July 1-3, 7-11	<u>A Funny Thing Happened on the Way to the Forum</u>

DISTRICT 4 (Southwest Kansas)

No schedules received (We'd like to hear from you!)

CONTRIBUTIONS TO AKT ARE TAX DEDUCTIBLE

Paola Civic Theatre

Oct 23-25	<u>Vanities</u>
Dec. 5	<u>Wheels</u> (2 performances)
Feb. 27-28, Mar. 1	<u>Blithe Spirit</u>
Aug. 13-15	<u>My Fair Lady</u>

Paola High School

Nov. 20-21	<u>You Can't Take It with You</u>
Mar. 25-27	<u>Picnic</u>
April 19	<u>Night of one-acts</u>
early May	"Working" workshop production

Topoka West High School

Oct. 22, 24	<u>The Miracle Worker</u>
Mar. 25-28	<u>Spring Musical</u>
May 7-8	<u>Spring Play</u>

Lawrence Community Theatre

Oct. 22-25	<u>Little Mary Sunshine</u>
Dec. 9-12	<u>On Golden Pond</u>
Jan. 28-31	<u>The Wabash Winning Streak</u> (original)
Mar. 25-28	<u>Hedda Gabler</u>

Washburn University

Oct. 30-31, Nov. 1, 6-8	<u>The Night of the Iguana</u>
Dec. 5	<u>The Arkansas Bear</u>
Feb. 25-28	<u>Musical</u>
Apr. 29-30, May 1-2	<u>Bedroom Farce</u>

Showcase Dinner Theatre (Topeka)

October	<u>Dracula</u>
Later fall	<u>On Golden Pond</u>

Kansas University

<u>University Theatre Series</u>	
Oct. 15-18	<u>Dracula</u>
Nov. 6-8, 12-14	<u>Brigadoon</u>
Feb. 19-20, 25-27	<u>She Stoops to Conquer</u>
Apr. 2-3, 9-10	<u>The Rape of Lucretia</u>
Apr. 29-30, May 1-2	<u>For Colored Girls Who Have Considered Suicide...</u>

Tyrone Guthrie Theatre performance
February 23 The Rainmaker

William Inge Theatre Series

Sept. 29-30, Oct. 1-4	<u>Holiday</u>
Oct. 23-28	<u>Evening Light</u>
Nov. 19-23	<u>The Madman and the Nun</u>
Feb. 9-14	<u>The Abdication</u>
Apr. 13-18	<u>Potpourri Productions</u>
Apr. 7-8	<u>Chhau-Indian Folk Dance Theatre (Swarthout Recital Hall)</u>

Theatre for Young People Series

Sept. 26	<u>Tales from Hans Christian Andersen</u>
Jan. 30	<u>Jim Thorpe, All American</u>

Seaman High School

Nov. 13-14	<u>Blithe Spirit</u>
Feb. 5-6	<u>Winter Play TBA</u>
Apr. 22-24	<u>Broadway Show TBA</u>

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IS YOUR THEATRE'S SCHEDULE LISTED?

Topeka Civic Theatre

Sept. 17-Oct. 3	<u>Catch Me If You Can</u>
Oct. 22-Nov. 7	<u>Long Day's Journey into Night</u>
Nov. 27-Dec. 19	<u>See How They Run</u>
Jan. 7-23	<u>The Gin Game</u>
Feb. 18-Mar. 13	<u>Two by Two</u>
Mar. 25-Apr. 10	<u>Whose Life Is It Anyway?</u>
Apr. 29-May 15	<u>The Madwoman of Chaillot</u>
June 3-19	<u>Tribute</u>
July 15-Aug. 14	<u>My Fair Lady</u>

DISTRICT 5 (South Central Kansas)

Wichita Community Theatre

Oct. 7-11	<u>My Three Angels</u>
Nov. 18-22	<u>The Night Thoreau Spent in Jail</u>
Jan. 20-24	<u>Whose Life Is It Anyway?</u>
Apr. 14-18	<u>Morning's At Seven</u>

Wellington Community Theater

Oct. 29-30, Nov. 5, 7 God's Favorite

Winfield Community Theatre

Oct. 22-24, 29-31	<u>Brigadoon</u>
Mar. 18-21	<u>The Gin Game</u>
May 13-16	<u>On Golden Pond</u>
Dec. 3-5	<u>Same Time, Next Year</u>

Hutchinson Repertory Company - touring to Colorado, Iowa, Nebraska, and Missouri

Sept., Oct. Yankee Doodle
Rumplestiltskin
Androcles and the Lion
Mark Twain
Butterflies Are Free

Wichita State University

Main Stage

Oct. 8-10	<u>The Skin of Our Teeth</u>
Nov. 19-21	<u>Shadow and Substance</u>
Jan. 28-30	<u>Never Park from Your Loved Ones</u>
Mar. 4-6	<u>The Mandrake</u> (new translation)
Apr. 15-17	Chicago

Experimental Theatre

Oct. 28-31	TBA
Dec. 2-5	<u>El Grande de Coca-Cola</u>
Feb. 10-13	<u>One Flew over the Cuckoo's Nest</u>
Apr. 8-11	<u>Veronica's Room</u>

Readers' Theatre

Sept. 19-20	Larry Kerr: His Poetry
Nov. 7-8	Goin' Down that Old Dusty Road
Feb. 20-21	We're Going to Be a Close Knit Family, or I'll Break Your Arm
Mar. 27-28	Don Juan in Hell

SEND ALL SCHEDULES TO: TWINK LYNCH, EDITOR, MARQUEE, AKT CENTRAL OFFICE

Wichita West High School

Oct. 31-Nov. 1 My Sister Eileen
Feb. 25 27 Bye, Bye, Birdie
March 19 Charades Contest

Wichita Heights High School

Dec. 13 K.VH TV Special
Oct 16 State Reading Conference show

Wichita Northwest High School

Dec. 11-12	Fall play
Feb. 25 27	Once Upon a Mattress
April 29-30	Charley's Aunt

Wichita Southeast High School

Sept. 17-19	<u>The Odd Couple</u>
Oct. 29 31	<u>Our Town</u>
Feb. 4 6	<u>All Over Town</u>
April 6-9	<u>P.S., Your Cat Is Dead</u>

Derby High School

Nov. 5, 7	<u>Curious Savage</u>
Dec. 18	Renaissance Feast
Feb. 12	Children's Theatre show
May 6 8	My Fair Lady

Campus High School

Nov. 7 8	<u>Wait until Dark</u>
March 6-7	<u>You're a Good Man, Charlie Brown</u>
April 29 30	<u>Treasure Island</u>

Newton High School

Nov. 12 14

Santa Fe Middle School, Newton

Wichita North High School

Oct. 15	<u>Doctor in Spite of Himself</u> and <u>School for Wives</u>
Nov. 21-24	<u>Once upon a Mattréss</u>
Jan. 8-11	<u>Twain by the Tale</u> (also tours)
Feb. 18 20	<u>Ten little Indians</u>

Hesston Colonial Dinner Theatre

Sept. 25-26, Oct. 2-3, 9-10, 16-17, 23-24, 30-31 Roomies

Wichita Children's Theatre

Oct. 21-25	<u>You're a Good Man, Charlie Brown</u>
Dec. 16 20	<u>Christmas on Angel Street</u>
Feb. 17-21	<u>Tom Sawyer</u>
April 21 25	<u>Greensleeves Magic</u>

CONGRATULATIONS to Jeff Corrick, Professional Theatre Division Chair, who has been selected as one of the Outstanding Young Men of America for 1981 by the United States Junior Chamber of Commerce. Bravo!

Community Theatre of Emporia

Nov. 5-7	The Chalk Garden
Nov. 30-Dec. 23	The C.T.E. Christmas Card travelling show
Feb. 26 28	You're a Good Man, Charlie Brown

Iola Community Theatre

Sept. 25 26	The Sunshine Boys
Dec. 4 5	Mousetrap
March 18 20	Oklahoma

Emporia State University

Oct. 22-24	My Fair Lady
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Pittsburg Community Theatre

Sept. 11-13	The Effect of Gamma Rays...
Oct. 23-25	The Red Mill
Dec. 4 6	A Christmas Carol
Feb. 5 7	The Sound of Music
Mar. 26-28	Ten Little Indians
Feb. 20 21	Androcles and the Lion (Readers Theatre)



AKT is pleased to announce that we have been awarded a grant in the amount of \$2083.00 (Sept. to June) for our position of Executive Director. This is the fourth year KAC has helped to fund this position. Once again, we say "many thanks" to the Kansas Arts Commissioners: Ruth Browne, President; Louise Brock Lawson, Vice-President; Karen Rogers, Secretary Treasurer; Leah Ann Anderson, George Foreman, Lucinda Foster, Clarence Hooper, Ann Jeter, Alberta McGrath, Ellen Morgan, Richard Starr, and Lloyd Striplin. Thanks, too, to the KAC Staff: Jack Reed, Executive Director; Hanne Zacharias, Assistant Director; Dianne Damro, Artists in Education Coordinator; Joan Wingerter, Touring Program Coordinator; and Deborah Barker, Information Coordinator.

ROYALTIES

Betty Spencer of the Iola Community Theatre wonders if any theatre organization in Kansas has put together a revue type vaudeville show, using musical numbers from several different sources. If so, how did you handle the royalties? Did you have to pay each holder of copyright separately? Please let Betty (and the AKT Central Office) know how you did it: 924 N. Washington, Iola, KS 66749. Thanks.

1982 CONVENTION

Negotiations are underway between AKT and Mid America Theatre Conference (MATC, ATA's Region 5) to merge our spring conventions which are currently scheduled a week apart, AKT's for March 12-14 in Wichita, and MATC's for March 19-21 in Kansas City. The AKT Board feels especially with the current economic crunch -that our members would not be able to attend both conventions, so, in an effort to give you the best of both worlds, we are planning tentatively (you will hear definitively in the next MARQUEE) to merge our convention with MATC. States and Regions together make "cents"!

AKT CASH STATEMENT
September 1, 1980-August 31, 1981

13

<u>REVENUES</u>	<u>Budgeted</u>	<u>Previous</u>	<u>This Period</u> 5/29-8/31/81	<u>TOTAL</u>
<u>Memberships/Contrib/Miscellaneous</u>				
Organizational Memberships	\$ 1000.00	\$ 1310.00	--0-	\$ 1310.00
Individual Memberships	2500.00	1660.00	--0-	1660.00
**Contributions	2000.00	190.00	--0-	190.00
Miscellaneous	-0-	14.10	100.00	114.10
TOTAL MEMB/CONTRIB/MISC.	\$ 5500.00	\$ 3174.10	\$ 100.00	\$ 3274.10
<u>Project Income</u>				
1981 Conference	\$ 5000.00	\$ 5341.86	\$ -0-	\$ 5341.86
TYA Festival	-0-	-0-	-0-	-0-
MARQUEE	-0-	-0-	-0-	-0-
State FACT '81	1250.00	1948.00	-0-	1948.00
Adjudication Workshop	-0-	96.00	-0-	96.00
Region 5 FACT Festival	-0-	6036.30	420.44	6456.74
TOTAL PROJECT INCOME	\$ 6250.00	\$ 13422.16	\$ 420.44	\$ 13842.60
<u>Grants Income</u>				
KAC Executive Director	\$ 2500.00	\$ 2500.00	\$ -0-	\$ 2500.00
KAC MARQUEE	750.00	750.00	-0-	750.00
KAC State FACT '81	750.00	750.00	-0-	750.00
TOTAL GRANTS INCOME	\$ 4000.00	\$ 4000.00	\$ -0-	\$ 4000.00
TOTAL REVENUES	\$ 15750.00	\$ 20596.26	\$ 520.44	\$ 21116.70
 <u>EXPENDITURES</u>				
<u>**Administrative Expenses</u>				
Executive Director salary (10 mos)	\$ 6250.00	\$ 5625.00	\$ 625.00	\$ 6250.00
Central Office Expenses	900.00	829.69	304.67	1134.36
Other Administrative Expenses	600.00	194.56	49.84	244.40
TOTAL ADMINISTRATIVE EXPENSES	\$ 7750.00	\$ 6649.25	\$ 979.51	\$ 7628.76
<u>Project Expenses</u>				
1981 Conference	\$ 4500.00	\$ 3737.80	\$ 17.50	\$ 3755.30
TYA Festival	-0-	-0-	-0-	-0-
MARQUEE	1500.00	768.33	-0-	768.33
State FACT '81	2000.00	2115.65	-0-	2115.65
Adjudication Workshop	-0-	109.00	-0-	109.00
Region 5 FACT Festival	-0-	5621.24	205.44	5826.68
Bus to Kalamazoo	-0-	100.00	-0-	100.00
TOTAL PROJECT EXPENSES	\$ 8000.00	\$ 12452.02	\$ 222.94	\$ 12674.96
TOTAL EXPENDITURES	\$ 15750.00	\$ 19101.27	\$ 1202.45	\$ 20303.72

**In-kind contributions/expenses amount to \$2500.00

Cash on hand September 1, 1980: \$1581.49
 Gain/Loss for the year (9/1/80-8/31/81): 812.98
 Cash on hand August 31, 1981: 2394.47

PANEL SUGGESTIONS
for
MID-AMERICA THEATRE CONFERENCE
CONVENTION III

Kansas City March 19, 20, 21, 1981

Panel/Workshop Name: _____

Format: _____

Chair: _____

Panelists: _____

Your Name: _____ (AKT)

Your Address: _____

Your ATA Division: _____

Your Institutional
Affiliation: _____

If you would like to assist with the convention in some other way, please
indicate below:

Please return to: David L. Jorns, Chairman - Dept. of Theatre Arts
Performing Arts Center - Room 261 B
Mankato State University, Box #5
Mankato, Minnesota 56001

OF MAGIC, MEMBERS, AND MONEY

Elsewhere in this issue of MARQUEE is an article about the construction of an Emerald City of Oz in southwest Kansas. Taking our cue from the lesson Dorothy and her friends learned from that wise old Wizard of Oz -- that courage and self-esteem and intelligence and the ability to care and feel are within us all, if we only look for them -- we are looking to the members of AKT in the hope that we will find the wherewithal to sustain our organization.

Frankly, friends, we are in financial stress. And only you, members and friends of AKT, can help us solve our money problems -- because unless we can prove support from within our organization, our search for financial support from without will be fruitless. Wise old wizards who head businesses and corporations simply don't make contributions to organizations whose own members do not substantially support them.

You can help AKT in several ways:

1. If you have not already joined, become a member today.
2. As you get out your checkbook, write the numbers \$25.00--that makes you a Contributing Member. If you've already joined as a \$5 or \$10 member, whip out your checkbook again, and write another check for a contribution--any amount will be gratefully accepted.
3. You can be an AKT Angel on the installment plan: \$8.33 a month
4. Encourage, exhort, and urge your theatre colleagues and friends to become members -- Contributing Members -- of AKT.
5. Ditto for your theatre organizations.

AKT can't afford to believe in wizards -- we believe in you, our members and friends. Can't you hear us clapping?

Use the blank below for any of the above suggestions and send to: AKT Central Office, 1334 Lakeside Drive, Topeka, KS 66604. Make checks payable to AKT.

ASSOCIATION OF KANSAS THEATRE, INC.

Membership/Contribution Opportunity

Name _____

Division preference:

Children's theatre _____

Community theatre _____

Professional _____

Secondary School _____

Univ/College _____

City _____ State _____ Zip _____

Theatre or school affiliation: _____

New membership? _____

Renewal? _____

Receiving MARQUEE? yes _____ no _____

Type of MembershipIndividual:

Student (\$5 yr.) _____
 Regular (\$10 yr.) _____
 CONTRIBUTING (\$25) _____
 Sustaining (\$50 yr.) _____
 ANGEL (\$100) _____

Organizational:

Budget under \$5000 (\$ 20 yr.) _____
 Budget \$5000-\$10,000 (\$ 30 yr.) _____
 Budget over \$10,000 (\$ 50 yr.) _____
 ANGEL (\$100) _____

AMOUNT ENCLOSED \$ _____

CONTRIBUTION \$ _____

THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU THANK YOU THANK



ASSOCIATION OF KANSAS THEATRE
1334 Lakeside Dr.
Topeka, KS 66604

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